

# *With* **UNITED ARTISTS** **AROUND THE WORLD**



KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIES

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There are many ingenious ways of attracting attention and collecting a crowd. You can, for instance, stand on your head in the middle of the street, or argue with a traffic cop, or give away something for nothing.

But the one sure-fire method is to YELL, particularly if you have something worth yelling about. A cry of "Help!", shouted at the top of your lungs, will bring an immediate response.

The point is, if you are really anxious to attract attention, you must make yourself HEARD. You won't attract attention by whispering - a whisper has no echo!

Every day brings fresh confirmation of this fact in the film business. Here is an exhibitor who plays a picture to good business. There is an exhibitor who plays the same picture with disappointing results.

What's the answer?

Check up and you invariably find that it is each man's method of attracting attention - in other words, his ADVERTISING - that is responsible. One is YELLING, the other is whispering.

The progressive exhibitor makes liberal use of the great variety of accessories at his command. The other whispers with a couple of one sheets and a few photographs in his lobby.

The successful exhibitor realizes the power of the press and uses newspaper advertising intelligently and persistently. The other regards it as an unnecessary expense and figures he is saving money by doing without it entirely or whispering occasionally.

The genuine showman understands that there is some good sales point in every picture - something that makes it different from all other pictures. He finds out what it is and EXPLOITS it. The other exhibitor indifferently stamps every picture with the hackneyed label of "comedy," "drama" or "western", and is satisfied to make a stereotyped announcement to that effect and let it go at that. That is stupid whispering.

I commend the above observations to the thoughtful attention of those managers and salesmen who are forced to listen to every theatre owner's tale of woe. Before offering the exhibitor your sympathy, find out if he isn't using the alibi of "business depression" or "poor pictures" to cover up his own whispering.

*Arthur W. Kelly*  
Arthur W. Kelly  
Vice-President & Treasurer

## NEW LINKS IN U.A.'S FOREIGN CHAIN

With the opening of new offices in Bombay, India, and Manila, Philippine Islands, United Artists has added two more links to its world-wide chain of distribution centers. Roland Lewis, formerly associated with our Calcutta office, is in charge of the Bombay exchange. Edward Ugast, for many years a member of Paramount's foreign organization, has been appointed manager of the Manila office. Messrs. Lewis and Ugast are ideally equipped, by reason of their ability, knowledge and experience, to represent United Artists in their respective territories, and can be depended upon to uphold the high standards of service and efficiency that exhibitors have come to expect from our foreign legion.

\* \* \* \* \*

## DIRECTORIAL FINESSE!

A queer twist has been worked out by Director King Vidor to give Ronald Colman and his two leading ladies in "I Have Been Faithful..." the right kind of bitterness, or unseeing hatred, for each other. In the picture, the wife and her rival for the husband's affections never meet. Vidor has decided that he doesn't want them to meet off-stage, either, with a possibility that a casual meeting between Kay Francis, the wife, and Phyllis Barry, the shop girl, might result in some friendly feeling for each other. So Miss Barry and Miss Francis enter the studio by different entrances, and have their dressing rooms on opposite ends of the lot.

\* \* \* \* \*

## COAST-TO-COAST BROADCAST CLIMAXES MICKEY MOUSE'S BIRTHDAY

With the Cocoanut Grove in Hollywood and George Olsen's Hotel New Yorker in the East, booming out their birthday greetings to Mickey Mouse, millions of radio fans received a real treat on the evening of October 4. Victor McLaglen, Ann Harding, Walt Disney and other celebrities helped out Mickey Mouse's birthday cake in Hollywood, while in New York, such radio favorites as Burns and Allen, Jack Benny, Abe Lyman, the Three Aristocrats and George Olsen cavorted before the microphone and gave "What! No Mickey Mouse! What Kind Of A Party Is This?" a tremendous plug. The following day newspapers played up the event in big fashion and made Mickey Mouse's birthday an unquestionable success.

## WILL ROADSHOW "THE KID FROM SPAIN"

A picture so big that even in its incomplete form it is influencing theatre policies is the distinction attained by "The Kid From Spain", Samuel Goldwyn's screen musical comedy starring Eddie Cantor.

As the result of an advance preview of the picture, now in the last stages of production, Harold B. Franklin, president of RKO Theatres, has contracted to open "The Kid From Spain" at the Palace Theatre, New York, which inaugurates a special two-a-day, reserved seat policy in honor of the film.

Simultaneously with this Broadway opening, expected to take place about the middle of November, Warner's Western Theatre in Los Angeles will start the West Coast engagement of the picture on a similar reserved seat basis.

Both Mr. Franklin and Mr. Warner pointed out that the decision to roadshow the picture in their theatres is an innovation in exhibition and distribution, by which tremendous productions requiring many months of preparation and a vast fortune to make, demand, dictate and receive their own terms. This, they said, is the greatest encouragement a theatre-operator can give a producer of pictures as fine as "The Kid From Spain."

\* \* \* \* \*

### A "BULLY" FILM

Have you heard about Eddie Cantor and his bulls in "The Kid From Spain"? Samuel Goldwyn insists on finishing the whole picture, with the exception of the bull-fight, before permitting Eddie to enter the arena. "Just in case..." Mr. Goldwyn says. The dozen matadors, picadors and toreadors that have been working on the lot for the past two months weren't happy until five of the deadly black bulls arrived from Mexico to take up their quarters under the immense arena that was built for them. Eddie says that if they weren't happy until the bulls arrived, he won't be happy until they leave. He brings each one an apple every day. "Just so there won't be any bad feeling".

\* \* \* \* \*  
\*  
\* Now is the time for all good \*  
\* salesmen to come to the aid \*  
\* of their company. \*  
\*  
\* \* \* \* \*

## NEW WIDE RANGE SYSTEM OF RECORDING

### USED IN PRODUCING "RAIN"

.....

#### Latest Technical Advance Insures Absolute Realism

.....

What is claimed to be the greatest single advance in the perfection of sound in motion pictures will be effected at the Rivoli Theatre when "Rain", the Joan Crawford starring vehicle, has its premiere Wednesday, October 12. For here, for the first time in New York, the new Wide Range system of recording and reproduction will be inaugurated.

"Rain", the torrid United Artists drama, is the first picture to be produced with the recently-developed Wide Range recording apparatus, which insures a naturalness heretofore impossible of attainment. And now the Rivoli Theatre is being equipped with the component Wide Range reproduction machinery, so that the opening of "Rain" will be in the nature of the debut of the Western Electric's latest perfection.

To the lay mind, the new advance is slightly difficult of explanation. The easiest way to explain it, perhaps, would be to compare it with the 88-note keyboard of an ordinary piano, for it extends the pitch range of a piano a full octave higher and a full octave lower. And Leopold Stowkowski, Director of the Philadelphia Symphony Orchestra, has found in experiments that with several musical instruments the upper range is extended nearly two full octaves.

Heretofore, recording apparatus in Hollywood permitted a high frequency of 5,000 cycles. That is, sounds comparable to those of the high keys upon a piano were as far as one could go in the reproduction of high notes. But Wide Range extends this to 8,000 cycles. And one does not have to be a technical expert to gather that the extension makes for a remarkable improvement in articulation, or understandability, and enhances sound effects by making them infinitely more natural.

Almost the same can be said of volume in sound. In the past it has been customary to condense volume so that extremely loud passages were cut down and extremely low ones increased. But with Wide Range, music, for example, can be reproduced in such a way as greatly to enhance the emotional effect so necessary to good music, especially that of an orchestra. And it also gives the feeling that the actors are actually present in person. They seem to stand out in bolder relief.

"Rain," which is an adaptation of the play of the same name, was produced by Lewis Milestone, and was photographed in its entirety on Catalina Island, but despite the outdoor locations the Wide Range system brought unprecedented realism to the picture. The falling of rain throughout the picture, for example, is reproduced as it never has been done before.

U.A. TO RELEASE RELIANCE PICTURES

"I Cover the Waterfront", from Max Miller's sensational best seller, now in its seventh American printing, and three other feature pictures to be made by Reliance Pictures Corporation, will be released by United Artists. Edward Small, vice-president of Reliance, is well known in Hollywood as the producer of such box office hits as "Lilies of the Field", "McFadden's Flats" and "The Cohens and the Kellys."

\* \* \* \* \*

NEW TITLE FOR JOLSON FILM

Al Jolson's picture, which was produced under the tentative title of "The New Yorker", will be released as "Happy Go Lucky". It boasts an assemblage of comedians, the like of which hasn't been seen in one picture in years. Besides Jolson, the cast includes Harry Langdon, Chester Conklin, Vincent Barnett, Roland Young, Heine Conklin, Tammany Young, Victor Potel and Bert Roach. On the feminine side, it includes Madge Evans, Bodil Rosing and Dorothea Wölbert, all comediennes. Chester Erskin, Broadway producer, directed "Happy Go Lucky" under supervision of Lewis Milestone. As usual, Jolson will sing several songs, written especially for him by Richard Rodgers and Larry Hart.

\* \* \* \* \*

"PERFECT UNDERSTANDING" PERFECTLY CAST

Complaints against American actors playing the part of Englishmen, and vice versa, will have no place in "Perfect Understanding", which Gloria Swanson is making in Europe for United Artists. The star has taken great care that every role in her picture be played by an actor of the same nationality as the character demands. Thus Miss Swanson, born in Chicago, plays the role of an American girl. She marries an Englishman, played by Laurence Olivier, who is London born. Genevieve Tobin is another American girl in the picture; and Sir Nigel Playfair, London actor-manager, is featured as an English nobleman. Charles Cullum, who toured America in the English play, "Journey's End", is an ex-Guards officer. And so it goes right down the line.

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\* Advertising, well done, is an investment \*  
\* that promotes box office receipts. Poorly \*  
\* done, it is a loss. \*

\* \* \* \* \*

## ROBINSON CRUSOE'S TRICENTENARY

Here is an interesting but little known point of information that you can capitalize on when you make your school tieups on "Mr. Robinson Crusoe". Daniel Defoe's classic tale, "Robinson Crusoe", which served as the inspiration for the Fairbanks picture, starts off as follows: "I was born in the city of York in 1632, the son of a good family". In other words, 1932 marks the 300th anniversary of the hero of the book. If, for example, you arrange an essay contest for school children, with free theatre tickets as prizes for the best articles, this tricentenary of Robinson Crusoe would offer an interesting topic for them to write on.

\* \* \* \* \*

\*  
\* SPECIAL MICKEY MOUSE PHOTO \*  
\*  
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\*  
\* In a circular letter sent to all foreign \*  
\* offices on August 17, we asked you to send \*  
\* in some of your local tradepapers, fan \*  
\* magazines and newspapers, so that we could \*  
\* have special photographs taken showing Mickey \*  
\* Mouse reading those publications. There are \*  
\* still several offices who have not yet sent \*  
\* in their magazines. A word to the wise is \*  
\* sufficient! \*  
\*  
\* \* \* \* \*

## COLMAN TO "RETIRE"

### IN CALIFORNIA

Ronald Colman is looking into the distant and misty future toward his retirement from the screen and public life and is making his preparations accordingly. He has bought a large tract of wild coast country on the Big Sur, sixty miles south of Carmel, California. Here the savage Pacific beats against the rocky cliffs. There is quail, deer and all kinds of wild animal life. But no tourists. For the property acquired by Colman is so remote from civilization that a road will have to be built at a cost of \$25,000. There is unequalled surf and deep sea fishing which, combined with a tennis court that Ronald is building, will afford him his two favorite recreations.

(Note: The following story was sent to the newspapers a day or two before the New York opening of "Rain". Send out a similar story when you open the picture in your territory.)

If it rains for "Rain", United Artists wishes to deny in advance that it's a publicity stunt.

Wednesday, October 12, the Lewis Milestone picture has its premiere at the Rivoli Theatre, and the Weather Bureau seems to feel that all the pouring won't be done upon the screen. Forecaster Starr declares there will be occasional showers on Tuesday and that the dampness may lap over into Wednesday.

This would be in keeping with the records, for, according to Mr. Starr, October 12 for the past 60 years shows an abundance of rain. According to the figures, the day has been wet 24 times in that number of years. In other words, the odds are one to two-and-a-half that it will rain on Wednesday, too. It was wet last year on Oct. 12.

\* \* \* \* \*

#### THE LAST LAUGH!

John Halliday, who journeyed to London from Hollywood to portray one of the principal parts in "Perfect Understanding", Gloria Swanson's latest picture, has completed his role of an Arctic explorer and has left England on a pleasure voyage. He will return to Hollywood in about two months. Incidentally, there was a laugh as he finished. His last scene was one with Miss Swanson in which he had to say: "My boat sails tomorrow, but if you say the word it sails without me." As it happened, there had to be a retake on that scene, so Miss Swanson said "the word", the result being that Halliday was held for two more days.

\* \* \* \* \*

#### MICKEY LANDS IN "CINELANDIA"

The November issue of "Cinelandia", important fan magazine circulating throughout Latin and South America, as well as Spain, carries a cover of MICKEY MOUSE and a double-page publicity spread inside. Managers in those territories should call exhibitors' attention to it, as this is an excellent example of what United Artists is constantly doing to promote good will for all its stars!

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## FOREIGN LEGION'S NEWSREEL

Winging their way from the four quarters of the globe letters are arriving almost daily at Home Office, bearing cheerful tidings regarding the live-wire publicity activities of our Foreign Legion.

This week's blue ribbon award for conspicuous achievement goes to Walter Gould, manager in Cristobal, Canal Zone, and those members of his publicity department, who were responsible for the splendid 27-page bulletin on Mickey Mouse and Silly Symphonies issued to their local exhibitors. The bulletin created a sensation here at Home Office - so much so, that we have written Mr. Gould asking him for enough copies to supply all our offices with a sample. The remarkable feature of the bulletin is that, though entirely a mimeographed job, it is beautifully illustrated with Mickey Mouse and Silly Symphony pictures, traced from the stills. Whoever was responsible for the art work deserves a gold medal. Incidentally, Mr. Gould used in the bulletin, the first of the two specimen letters on the Disney cartoons, that were sent to all foreign offices, under date of August 12, with the suggestion that these be used as part of a direct mail campaign to exhibitors in advance of the salesman's visit.

Speaking of bulletins, the one issued regularly by our India office, under the general managership of H.A. O'Connor, is as interesting and informative as one could possibly wish for. Mr. O'Connor's legionnaires also go in for snappy art work, which enhances the appearance and readability of the bulletin.

Down in Buenos Aires, Guy P. Morgan, general manager, is preparing to put over a campaign on "White Zombie" that will make the one used at the Rivoli on Broadway look sick. The special "sound effects" record (mentioned in our letter of August 15 outlining the Rivoli campaign) will be an important part of Mr. Morgan's exploitation.

Plenty of evidence in the way of clippings has come in from Rio de Janeiro to show that Enrique Baez and his great gang are hitting on all sixteen cylinders. They've just finished a smashing campaign on "Scarface" that had the whole town talking. And as a result of consistent plugging, Mickey Mouse is rapidly becoming a household word down there. Believing in giving credit where credit is due, Mr. Baez informs us that Celestino Silveira, his publicity ace, who also happens to be a first-rate newspaper man, is the individual mainly responsible for the many publicity breaks United Artists pictures have been getting in Brazil. Attaboy, Mr. Silveira, and keep up the fine work!

Our congratulations to Henry Weiner, manager in Cuba, whose energetic efforts have resulted in some swell publicity tieups, particularly on Mickey Mouse. Cuba is now more Mickey Mouse conscious than ever before!

NOTE TO ALL OFFICES: Write and tell us what you are doing!

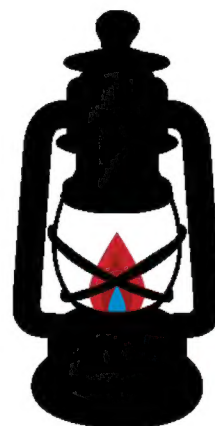
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